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and the stilted and cumbrous turns of expression commonly employed, and combines with the latest scholarly researches a certain literary quality which is rare in work of this character.

It is a difficult thing to make a book which will appeal to the scholar and to the general reader as well, but in this instance the translator seems to have skillfully and successfully steered this middle course. Much light has been thrown on dark passages and disputed points, but none save the specialist will know that the translator was confronted with any obscurities or difficulties. The reader will be pleased with the clear, straightforward, vigorous prose narrative; and the student will be grateful for the succinct history of the poem given in the introduction and the close rendering of the original. We have no hesitancy in claiming for this translation a high place among works of its kind.

J. B. H. AND L. W. P., JR.

AN OFFICIAL LIFE OF ZOLA.

EMILE ZOLA, NOVELIST AND REFORMER. An Account of His Life and Work. By Ernest Alfred Vizetelly. Illustrated by Portraits, Views, and Fac-similes. John Lane: The Bodley Head, London and New York. MDCCCIV. Pp. xiv, 560.

This is an interesting and in many ways a notable work—not so much as a biography or a criticism, but as a setting forth of many details in Zola's life hitherto not generally known, and as a portrayal of the unity of purpose and endeavor in a singularly marked life. In that career some four episodes stand out as particularly prominent: the formative influences and emotions of Zola's youth in and around Aix, in Provence, in Southern France, where his father was a noted engineer; the exposition of the principles of "naturalism" in literature and the planning and carrying out, through years of laborious work, of the Rougon-Macquart Series; the persecution of the elder Vizetelly, the father of the author of this volume, for publishing and selling Zola's works in London; and Zola's interjection of self into the discussions of the Dreyfus case and his courageous and patriotic stand in the celebrated "I accuse" open letter.

The reader feels that the author of this biography writes with the fervor of an apostle, who has suffered with and for his au-

thor, and who at last is making a full and definite explanation and advocacy of the positions taken. The attitude is at times acridly tinged, and the reason is not far to seek. Already of his own initiative an interpreter and translator of Zola, the persecution which the elder Vizetelly, the author's father, had to undergo in London has embittered the son and filled his soul with scorn, and he enters into Zola's defense with far more energy than he otherwise might. But in truth it requires a believer to interpret, even if he may not convince. Only thus do we understand even where we may not follow.

Whether Zola was not more reformer than artist can scarcely now be doubted. It is not so much by his literary art—in this the despised Daudet far excels him—as through his force and energy and will and controversies that Zola demands attention. His fame as novelist and expounder of life seems likely to rest chiefly on the Rougon-Macquart Series, a series of twenty volumes, probably suggested by Balzac's "*La Comédie Humaine*," upon which he spent the best years of his life. This series contains "*L'Assommoir*," the serial issue of which obtained the sensation of a scandal in 1876-78, and represents works as varied in character and treatment as "*L'Argent*," "*Le Rêve*," "*La Bête Humaine*," "*Germinal*," "*Nana*," "*La Terre*," "*La Débâcle*," and "*Le Docteur Pascal*." Later he wrote the descriptions of the three cities, Lourdes, Paris, Rome. Last of all he entered upon his four evangels, only three of which he lived to finish: Fruitfulness, Labor, Truth, and Justice. It must be admitted to be a wonderful amount of work of great force for one man to accomplish, even though one finds in it much that is disagreeable and oppressive.

When Zola's work is traced, step by step, his attitude in the Dreyfus case, which came to many as a surprise and may be said to have revolutionized general sentiment in his favor, seems but a natural outcome from his previous life. Everything was intense and exaggerated and indomitable about the man—his many unlovable traits as well as the admirable ones. His continued candidacy for the French Academy was an illustration of his will, based solely on the determination to fight for a principle; for he must have known that it was unavailing. A man

of this character was born for tragedy in his life; and not the least tragic episode was the dreadful death by suffocation.

The critical portions of Mr. Vizetelly's book do not strike one so favorably as the others. The volume is too far written with an eye to British prejudices. While this will serve to stimulate interest for the time, it must also cease ultimately to satisfy. The appendix on the English translations of Zola's works and the index bring together in short compass much valuable material.

NEW LETTERS AND MEMORIALS OF JANE WELSH CARLYLE.

NEW LETTERS AND MEMORIALS OF JANE WELSH CARLYLE. Annotated by Thomas Carlyle and Edited by Alexander Carlyle, with an Introduction by Sir James Crichton-Browne, M.D., LL.D., F.R.S., with sixteen illustrations. In two volumes. John Lane: The Bodley Head, London and New York. MDCCCIII.

That Mrs. Carlyle is one of the best letter writers we have in our literature—a literature unusually rich in its letter writers—we knew already from the "Letters and Memorials of Jane Welsh Carlyle," edited by James Anthony Froude, and published some twenty years ago. And to one who had imagination the picture then left was, on the whole, a definite and a correct one, not to be greatly altered by fresh revelations. Yet we are grateful, none the less, for these new letters, giving us renewed intimacy with one of the most fascinating minds of her time. We can only regret the temper which occasioned their editing and which is often too far obtruded. The letters constitute documents for themselves—let them be so. The introduction of Sir James Crichton-Browne is at times harsh and violent, even though the grounds for the indignation may be natural and righteous. We do not care again to enter upon the Froude-Carlyle controversy. We may condemn Froude's methods, and yet trust posterity to exercise some imagination in getting at the truth. Certainly posterity is not to be bullied and forced to think as we should like it on all points. Surely it is not defending Carlyle to insist in turn on the wife's weaknesses, to emphasize a morphine habit, mental aberrations, etc., etc., as is